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ABSTRACT

Commercially produced films and videotapes are recommended as effective tools for developing speaking, listening, and writing skills in English as a second language. It is suggested that their use with content-area instruction, where films and videotapes provide relevant schema background, makes language relevant and comprehensible. Practical aspects of classroom instruction are discussed, focusing on the adaptation of pre-viewing, viewing, and post-viewing activities to the selected film or tape, student needs, and instructional objectives. It is concluded that careful film or video selection, purposeful lesson planning, and the integration of pre-viewing, viewing, and post-viewing activities into the content-based lesson encourage natural language use and language skill development. (Author/MSE)

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Films and videotapes in the ESL/EFL classroom

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Films and videotapes, recognized as powerful communication media, have had an increasing impact on second language instruction. Growing numbers of ESL/EFL professionals have promoted their use because they extend the range of classroom teaching techniques and resources, enhance as well as diversify a curriculum, and ensure a rich variety of language and cultural experiences. This article focuses on the use of commercially produced films and videotapes as effective springboards for speaking, listening, and writing skills development. In addition, this article addresses the utilization of film and video within a content-based curricular framework, where films and videotapes provide relevant schema background, making language in this context relevant and comprehensible. Practical classroom instruction is discussed in terms of pre-viewing, viewing, and post-viewing activities, the nature and length of which depend on the selected film/videotape, student needs, and instructional objectives. Careful film/video selection, purposeful lesson planning, and the integration of pre-viewing, viewing, and post-viewing activities into the content-based film/videotape lesson encourage natural language use and language skill development, indicating the strength of films and videotapes as valuable teaching tools.

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Introduction

Over the last fifteen years, the use of films and videotapes in the ESL/EFL context has had an increasing impact on second language instruction and teacher training. Although films were under utilized in the early 70's and the literature pertaining to their use was not extensive, their value was acknowledged and recognized by many ESL professionals. In the early 70's, Morley and Lawrence (1971, 1972) wrote convincingly in favor of their use as valuable teaching resources. As films, and later videotapes, became more acceptable and available for teaching purposes, increasing numbers of ESL practitioners promoted their use, leading to an on-going tradition of bringing authenticity, reality, variety, and flexibility into the ESL classroom (e.g., Brinton and Gaskill 1978, Bailey and Celce-Murcia 1979, Heaton 1979, Rivers 1981, Morrisroe and Barker 1984). Despite the fact that some practitioners have commented on potential "technical" difficulties associated with film projectors and videotape equipment, most have agreed that the utilization of films and videotapes enhances the study of culture as well as English language skill development (e.g., Finocchiaro and Bonomo 1973, Shapiro 1977, Rivers and Temperley 1978). An additional benefit of such media use was emphasized by Parish (1976) who endorsed the use of videotapes for teacher training purposes.

It has only been in recent years that the full potential of using films and videotapes has come to be realized and discussed more extensively in the literature. A complete overview of the present day literature could include a discussion of commercially produced materials, teacher generated productions, student recordings, teacher training techniques, viewing comprehension, language skills development and other classroom uses according to various methodologies. In this article, I

confine my discussion to the use of commercially produced films and videotapes in ESL instruction. Although many educators have chosen to use films and videotapes solely for viewing comprehension, that is, the process of comprehending visual and verbal messages (Kelly 1985), I will focus on their use as springboards for other classroom activities, primarily for speaking, listening, and writing skills development. Even though films and videotapes are versatile and can be integrated into any number of teaching contexts effectively, I will concentrate on a content-based curriculum (or thematic syllabus), characterized by a communicative, student-centered approach.[1]

Rationale

Films and videotapes have captured attentive audiences in the business and corporate world, in government and public service organizations, and in other fields in education; similarly, the benefits of utilizing these powerful media have recently gained wider recognition in the ESL context. Films and videotapes are flexible instruments for second language learning and instruction; they diversify a curriculum, add an extra dimension to course design, and ensure a rich variety of language and cultural experiences.

The dynamic combination of aural and visual stimuli from films and videotapes has been recognized for bringing "an air of reality into the classroom" (Lonergan 1983:69, Geddes 1982:64), thereby simulating real world language demands (McGovern 1983a:58).[2] Through films and videotapes, students are naturally exposed to the myriad of authentic speech forms of the target language, speech forms not normally encountered in the more restricted environment of the classroom. These more realistic demands, in turn, motivate students to participate actively in film/videotape related

activities. As in all instructional contexts, the value of motivation cannot be overestimated, for it ensures some degree of student involvement and success (Sheerin 1982, Maxwell 1983).

The "built-in" contextualization provided by films and videotapes can be considered a prerequisite to meaningful expression. Film/videotape viewing in class, together with directed classroom activities, oral and written, offers significant additional experiences upon which the students can draw. In a relatively simple way, then, films and videotapes provide the relevant schema background which makes language in that context relevant and comprehensible (Carrell and Eisterhold 1983, Anderson and Pearson 1984, Wilson and Anderson 1986).

The need for such schema development has been widely acknowledged in the ESL field with the trend toward content-based curricula, that is, teaching based on informational content, both relevant and academically appropriate for students. The use of films and videotapes in a content-based curriculum provides students with the opportunity to explore various aspects of a given thematic unit, while developing possibly weak background knowledge; such content exploration and language exposure, in turn, naturally promote more sophisticated language use. In fact, both content and language are mutually reinforcing. The content provided is not merely something with which to practice language; rather language becomes the vehicle with which to explore content (Eskey 1984).

The benefits of utilizing films and videotapes in the ESL curriculum are clear. It is important to remember, however, that these media should be seen as means to an end, not as ends in themselves. That is, the screening of a film or videotape should be recognized as the catalyst for subsequent language use, rather than a simple viewing session that terminates at the end of the film or video. (See Morley and Lawrence

1971, J. Willis 1983a, 1983b for further discussion.) Because films and videotapes are so flexible and motivating, they are most effective as springboards for language production and practice. They can be used for language skills development, academic study skills, and/or issue exploration to complement a content-based curriculum. In addition, the socio-cultural uses of these media should be fairly apparent (Maxwell 1983, McGroarty and Galvan 1985). Overall, their versatility should enable teachers to incorporate them into ESL curricula, and structure their use to meet course objectives.

Teacher's role

The effective incorporation of films and videotapes requires careful attention. Too often films and videotapes are used ineffectively, and are thus viewed as not sufficiently "academic" or simply unjustifiable "time fillers." When employed appropriately by the teacher, however, they are powerful classroom resources. That films and videotapes should be viewed as classroom aids and support is the essential point; they are neither a substitute for the teacher (Hutchings 1984, Kennedy 1983) nor for instruction. (See Kerridge 1982:111-112 for a brief discussion of the teacher's redefined role.) The teacher must play a central role in an effective film/videotape lesson. Foremost, it is the responsibility of the teacher to promote active viewing. Unlike home television viewing which encourages passive, mindless involvement, the classroom viewing experience should be one which promotes active participation from the beginning of the lesson (Allan 1985:46, Morley and Lawrence 1971, 1972, Tomalin 1986:30). Because students are not conditioned to see the "screen" as a teaching tool, as they do a textbook (J. Willis 1983a), the teacher must be certain that the students understand the instructional objectives of a

screening session at the outset.

Maximizing the instructional potential of these media requires the teacher to approach their use systematically (Morley and Lawrence 1971). This systematic use of films and videotapes demands a substantial time commitment from the teacher, for it necessitates film previewing, film selection, and careful lesson planning.[3] From such efforts the teacher will be able to create clearly defined instructional objectives as well as effective accompanying exercises and activities.

With a carefully planned lesson, the teacher can ensure that students gain confidence and feel in command of the medium. (See Lonergan 1983 for further discussion.) Being "in command of the medium" does not imply total comprehension of the film/videotape. (In fact, a simple comprehension test at the end of the screening barely exploits the full potential of the medium.) At the same time, films and videotapes must be sufficiently comprehensible for students to complete the language related task assigned "without superhuman and tedious bridging work by the teacher" (Kelly 1985:55). This issue of comprehensibility is not solely determined by the degree of difficulty of the film or videotape; it is also partially determined by the specific demands made on the students by the assignment. A film/videotape related activity can be considered appropriate, and worthwhile, even if it only requires students to deal with a small portion of the film's content.

On a more technical note, teachers need to be familiar with film projectors and video equipment for smooth classroom management. Ideally, one's school has instructional manuals or in-service training. One can always consult Allen's Teaching English with video for some practical hints about using video equipment, though hands-on experience is the best.

Films and videotape selection criteria

The careful selection and sequencing of films and videotapes is crucial. Depending on student proficiency levels, students' needs, and instructional and curricular objectives, a variety of film and videotape types could be used effectively in the ESL classroom. Not all films or videotapes, however, are suited to all students, levels of ability, or educational objectives (Maxwell 1983). Selection is further complicated by the fact that each film or videotape will dictate different types of activities, thus requiring careful previewing by the teacher.

Films and videotapes can be linked to a syllabus in various ways: by language items, by functions, by thematic units, etc. (See Allan 1985:50 for further discussion.) If one is working in the context of a content-based curriculum, the subject matter of the selected film or videotape must be related. In this way, students can use previously learned information in the film-related activities, or vice versa, reflecting true-to-life demands. For example, if "cultural diversity" were the theme of an instructional unit, a film about a particular minority ethnic group or the relationships between two ethnic groups would be appropriate.

The type of film/videotape chosen should complement one's overall instructional and curricular objectives; academically, films/videotapes falling into the following categories could be considered as appropriate: documentaries, historical narratives, historical drama, educational films, social issue films, drama, mystery and suspense, animated films, and even films without narration. Videotapes fall into additional categories: adaptations of television materials, commercially produced language teaching programs[4], teacher produced recordings, and student recordings

(Hutchings 1984).

The ideal length of a film or videotape has been the subject of some discussion. McKnight (cited in MacWilliam 1986:133) found that the average classroom screening session lasted between thirty and forty minutes; rarely were they less than twenty minutes in duration, even for beginning level students. Yet MacWilliam cites studies that indicate the value of much shorter filmed segments --optimally between six and seven minutes-- for lessons focusing solely on language comprehension. Discussing video sequence length, J. Willis (1983a:50) endorses 30-second to 12-minute sequences, while pointing out some problems with 20-30 minute sessions. The ideal film/videotape length is difficult to specify because of the numerous factors (e.g.: linguistic and nonlinguistic information processing and retention, attention span, memory, classroom scheduling, equipment availability, course objectives, student proficiency level, etc.) which need to be considered. However, if one chooses to use films and videotapes for more than language comprehension, that is, as springboards for other language activites, it is important to select films/videotapes that are long enough to convey meaningful content, yet short enough to allow classroom time for pre-viewing, and post-viewing activities. It has been suggested by some (Kerridge 1982, Stoller 1985) that a maximum of two hours be devoted to a combined screening and accompanying activities session.

Classroom activities

In order to exploit films and videotapes fully in the ESL classroom, one should integrate pre-viewing, viewing, and post-viewing activities into the lesson. The nature and length of the activities depend on the selected film/videotape, student needs, students' ages, and instructional

objectives. A teacher may choose to integrate all three activities in a given film/video lesson while planning only two for another lesson. The activities presented below are, for the most part, standard communicative activities that have been adapted for this instructional context. (Consult Harmer 1983, Ur 1981, 1984 for descriptions of many communicative activity types which could be adapted for film/video viewing classes.)

Pre-viewing activities: The primary purpose of pre-viewing activities is to prepare students for the actual viewing of the film/videotape. Because comprehension is partially determined by a student's own background knowledge or "schemata", one of the most effective pedagogical strategies is to devise activities that access this knowledge. The activities listed below should be viewed as possible suggestions for pre-viewing activities; they are not listed in order of preference, nor is the list all-inclusive. Some of the activities naturally evolve out of certain films[5]; the film/videotape itself, the needs of the students, and the goals of the class session should be considered before deciding on a specific pre-viewing option.

1. Student interviews/polls- Students can interview or poll other class members about issues related to the film/videotape. Ideally, the question(s), generated by the instructor, should highlight an issue, concept, and/or problem that will surface in the film/videotape. The discussion that accompanies the interviews/polls helps prepare students for the content of the film/videotape, aiding comprehension. There are many possible variations. Students can ask each other the same question(s), or students can be given separate questions. Students should record their findings so that once interviews/polls are completed, they can report findings to another student, a small group of students, or the entire class. For example, if students were to view Anthropology: A

study of people (BFA Educational Media) as a part of a thematic unit on "Cultures," students could interview two or three students by asking the following questions:

1. Why are there differences among different peoples?

2. What determines or influences these differences?

3. How can we benefit from knowing about these differences?

If The ugly little boy (Learning Corporation of America) were shown to complement a thematic unit focusing on "Technological innovations," students could poll classmates with the following questions:

Do you believe that we will be capable of contacting beings from the past or future in the next 100 years? What about beings from outer space? Why? Why not?

2. Problem solving- Students can be presented with a problem that highlights issues from the film or videotape. In small groups, students can discuss and attempt to solve the problem, later reporting possible solutions to the class. For example, if students were to view Does anybody need me anymore (Learning Corporation of America) as a part of a unit on "Women's roles," they could consider the following problem:

Sarah, an American housewife, has spent the last 27 years of her life at home. She was bringing up her kids, preparing meals for her family, and taking care of household chores such as cleaning, ironing, and shopping. Now her children are out on their own, living in their own apartments, studying away from home. Her husband, a taxi driver, comes home tired every evening, ready for the newspaper, a beer, dinner, some TV, and a good night's rest.

Sarah feels like her life is empty now. There are no children at home to care for. Her husband isn't that interested in good meals, so she doesn't spend much time cooking. Her husband is too tired to listen to her when he gets home. Sarah wants to do something

new with her life.

Do you have any suggestions? What do you think are some options for Sarah? Discuss Sarah's problem in your group. Come up with a list of suggestions for Sarah.

3. Discussion of the film/videotape title- Students can examine the title of the film/videotape in order to hypothesize its content. This quick activity can be done as a class or in small groups, the latter allowing for more student participation.

4. Brainstorming activities- The teacher can pose questions or elicit information that will link students' past experiences or background information with the film/videotape topic. For example, if the film Stuntman (Pyramid Films) accompanies a unit on "Professions," students could participate in the following activity:

> Individually, think of FIVE professions that can be dangerous or have risks. Write down the risks of those professions. Then in groups, compare lists. Choose the three most dangerous professions listed.
>
> Students could then be asked to interview three students from other groups about the three most dangerous jobs selected in their original group. Would you like to be a _____? Why? Why not?

5. Film summary- Students can skim a written summary of the film for the main idea(s) and/or scan the summary for specific details. Teacher generated questions will help students read for that information deemed most important for viewing comprehension. The teacher can also present a very short lecture summarizing the main points of the film. To facilitate notetaking, a "skeleton" of the lecture notes can be distributed, with blanks for students to fill in missing information.

6. Information gap exercises- After introducing students to the topic of the film/videotape, they can fill in a grid similar to the one below:

What I know about the topic	What I am unsure about the topic	What I hope to learn about the topic

7. Dictionary/vocabulary work- Students can be introduced to

important words/phrases needed for better comprehension of the film through dictionary or vocabulary exercises. For example:

> Directions: The name of the film you are about to view is The American Indian speaks (Encyclopedia Britannica Educational Corporation). Look up the term "American Indian" in the dictionary. What other terms are used to refer to this ethnic group? (Answers: Native American, Indian, Amerindian)

To accompany the film Martin Luther King (BFA Educational Media), the following exercises are appropriate:

> 1. Look up "civil rights" in your dictionary. What does it mean? Explain it to your partner. Then interview your partner. Has a civil rights movement ever occurred in your country or region? Discuss.
>
> 2. Look up the word "boycott." What does it mean? Explain it to your partner. Then dicuss this question with him/her: Have there ever been any important boycotts in your country?

It should be pointed out that there are conflicting perspectives regarding the appropriate timing for vocabulary instruction. Some believe it is necessary to present vocabulary lists to students before showing the film. Others believe that it is advantageous to introduce vocabulary items after the film has been shown, when there is a real need for the word/phrase. With this latter option, concepts are developed throughout the screening of the film, not necessarily by means of specific vocabulary; the visual stimulus contributes much to comprehension. Once students have been exposed to the content of the film, post-film activites will create a need for specific vocabulary words/phrases. Students, at that time, will be motivated to match a concept developed in the film to a vocabulary word/phrase. This word or phrase can, then, be introduced at that moment of "need," by the teacher or another student in class. The teacher may want to vary these options at different times in the course.

Viewing activities: The primary purpose of viewing activities is to facilitate viewing of the film/videotape. More specifically, these

activities help students deal with specific issues and focus on character or plot development at crucial junctures in the film/videotape. The activities listed below, by no means an exhaustive list, should be viewed as possible options to be used while showing a film/videotape. (The activities are not listed in order of desirablity.)

1. Directed listening- Students can be asked to listen for general information or specific details considered crucial for comprehension. Similarly, students can be asked to consider a particularly relevant question.

2. Information gathering- Similar to directed listening, students can be asked to gather pertinent information while viewing the film or videotape. For example, if students are viewing Energy for the future (Encyclopedia Britannica Educational Corporation) during a unit on "Energy sources," students could be asked to fill in the following grid:

Renewable energy sources	Non-renewable energy sources

(Note that if students are asked to take notes during this activity, the reasons for showing the film need not necessarily be to teach notetaking skills, but rather to present a realistic setting in which the activity might take place.)

3. Film interruptions- The film can be interrupted in progress to clarify key points in the thematic development of the film. In addition, a film can be interrupted so that students can discuss the content of the film up to that point and/or speculate about what will happen in the remaining portion of the film. The latter exercise is especially effective in dramatic films/videos.

4. Second screening- Films can be shown in their entirety a second time. However, the length of the film and the pre-viewing and post-

viewing activites may make this option undesirable. Furthermore, it is important to remember that if films/videos are primarily used as springboards for other classroom activities, it is not necessary for students to understand all aspects of the film/video.

Post-viewing activities: These activities are meant to stimulate both written and oral use of the target language, utilizing information and/or insights from the film/videotape. The entire class now has a shared experience and can easily participate in these exercises. It is important to design post-viewing activities that extract the main ideas/concepts/issues from the film since the small details may have been missed. Post-viewing activities can easily lend themselves to writing practice, speaking practice, or both. Ideally, the two skills can be linked, allowing students to use the information from a speaking activity, for example, in a writing assignment. Listed below are some possible post-viewing activities.

1. In-class polls or interviews- Students can interview classmates to find out reactions to the film or to explore issues raised in the film. Students can report findings in a spoken report (either to the entire class or to a small group) and/or a written essay.

2. Film summaries- Students can work alone or in small groups to identify the main points of the film or videotape. Students can, then, summarize main issues raised in the film in written and/or spoken form. (See Williams 1982 for a suggested step-by-step lesson plan for a "witness activity," one which requires students to simply report what they have witnessed on the screen.)

3. Alternative endings- Especially with dramatic storylines, students can work together to come up with an alternative ending and

report it in an oral and/or written activity.

4. Discussion- Film-related questions focusing on issues, personal experiences, and/or cultural observations, etc. can be raised to stimulate small group discussion. Similarly, students can examine problems central to the theme of the film/videotape; working together, students can share insights and possibly propose some solutions and later report them in spoken and/or written form.

5. Comparisons- Students can compare what they knew about the film/videotape topic before the viewing with what they learned as a result of the viewing. (See pre-viewing activity #6.)

6. Agree/Disagree/Unsure activity- Students can react individually to a series of statements related to the film/videotape. For example:

> Do you agree (A), or disagree (D) with these statements based on the film Impact of television (Encyclopedia Britannica Educational Corporation)? Or are you unsure (U)?
>
> 1. _____Television is a wonderful educational tool.
>
> 2. _____Watching television is a waste of time.
>
> 3. _____Selective television watching is crucial.
>
> 4. _____People read less because of television.

After comparing answers in small groups, students select a statement that they either agreed with or disagreed with and comment on it in an essay.

7. Ranking/group consensus- By ranking various characters, issues, etc. of a film/videotape, students can attempt to reach a consensus. For example:

A. Individually, rank the characters from the film La Grande Breteche (Encyclopedia Britannica Educational Corporation) from the "best" character to the "worst." Place a number 1 next to the person who you think is the best, number 2 next to the person you think is the second best, and the number 3 next to the worst person:

_____the Count
_____the Countess
_____the young Spanish prisoner

B. Discuss your own rankings with your group. Then, come to a group decision as a group and rank the characters. Be ready to explain your reasons to the class.

_____the Count
_____the Countess
_____the young Spanish prisoner

C. In your group, decide what characteristics/actions made you feel the way you do about each character.

8. Paragraph organization- A number of exercises will help students with paragraph organization:

a. After eliciting the main ideas of the film/videotape, students can list details that support those major issues; these main points and supporting details can be used to write a paragraph or composition.

b. Using printed summaries of the film, teachers can cut the summary into "strips." A strip can comprise one sentence or an entire paragraph. Students can practice organizing paragraphs or parts of paragraphs by assembling the strips into logical order, thereby reconstructing the summary.

c. Based on a close examination of an introductory paragraph, focusing on certain features of the film/videotape, students can identify ideas to be developed in subsequent paragraphs. Once the main ideas of subsequent paragraphs are identified, students can compose those paragraphs. For example, after viewing the film Silences (McGraw Hill Films), students read the following brief introductory paragraph:

> The movie Silences made an unforgetable impression on me. There were numerous images that shocked me; in addition, there were many sounds that helped me understand the horrors of war.
>
> Directions: After reading the introductory paragraph, what do you think the main idea(s) of this composition is/are? How

many paragraphs might there be? Why? What would each subsequent paragraph focus on? What are some examples you could include in those paragraphs? What is an appropriate title for this essay?

9. Speed writing- After introducing a topic related to the film, students are asked to write about it for a short period of time. The emphasis here would be on writing fluency rather than accuracy.

10. Using notes for writing practice- If students have taken notes while watching the film/videotape (see "viewing activities" #1. #2), students can form groups and pool their notes to obtain a more complete set of notes. Then, using these notes, students can write a brief summary or examine a particular aspect of the film/videotape.

11. Role plays/simulation games- Students can role play characters or a situation from the film/video. (See Tomalin 1986:41-43 for some suggestions for setting up a successful role play activity.)

12. Debates- Students can hold a formal debate concerning an issue raised in the film. Such formal activities take some careful preparation. For instance, after viewing The ugly little boy (Learning Corporation of America), students can be asked to discuss the following questions:

> Why did the scientist bring the Neanderthal boy from the past to the present? Were the scientist's experiments ethical or unethical?

After discussing those questions, students form new groups. Group A comprises students who feel the scientist's work was ethical; group B is composed of students who feel his work was unethical. The groups come up with a list of reasons for their stand on this ethical question and prepare to debate the other group.

The pre-viewing, viewing, and post-viewing activities listed above only represent a sampling of the types of activities that can be utilized

in the ESL classroom with films and videotapes. Teachers who recognize the needs of their students and have clear instructional objectives should be able to make productive use of these, and other, activities.

Limitations

Although the use of films and videotapes in the ESL curriculum is endorsed by many professionals, and has proven to be an excellent teaching tool, their use is not without limitations. First, using such media effectively requires rather extensive teacher preparation. As overworked as most teachers are, it is difficult to find the necessary time needed for pre-viewing films, film selection, and lesson planning. Second, if one's school does not have the equipment, or has poorly serviced equipment, a film/video component in the curriculum would be unwise. Similarly, if one's school has an inadequate (or nonexistent) film/videotape library, it may be close to impossible to select films/videotapes that would justifiably enhance one's syllabus. Third, this modern audiovisual technology can easily master its viewers, causing teacher and student alike to loose sight of instructional objectives, turning both into passive and uncritical television-like viewers (J. Willis 1983a). These possible pitfalls can be circumvented if one is cognizant of them and consciously attempts to avoid them.

Conclusion

Films and videotapes, widely recognized as powerful communication media, can greatly enhance and diversify an ESL curriculum. With careful selection and purposeful planning, films and videotapes can motivate students in the second language classroom, thereby facilitating language learning. Moreover, the integration of pre-viewing, viewing, and post-

viewing activities into the film/videotape lesson encourages natural language use and language skill development, making films and videotapes valuable teaching tools.

Endnotes

[1] A content-based curriculum focuses on a subject matter or theme (e.g., environmental pollution), with an additional concern for language form and function. As in a real language situation, learners do not begin with a list of either forms or functions that they wish to produce, but with a subject that they are interested in and would like to learn more or say something about. The concern for thematic substance is what distinguishes a content-based curriculum from other curricula (Eskey 1984). A classroom characterized by a communicative, student-centered approach is one in which the teacher sets an activity in motion, but then obliges the students to conduct the activity to its conclusion, encouraging natural communication. Most often, students work in groups, maximizing student interaction and participation. (See Littlewood 1981 for further discussion.)

[2] The visual stimulus, alone, can provide enough information for successful follow-up activities at many levels (Allan 1985:40, D. Willis 1983), making the use of films and videotapes worthwhile for students with varying proficiencies, ranging from beginning to advanced.

[3] It is possible for a group of teachers to review available videotapes and films in order to select the most appropriate offerings and develop files with teaching suggestions, lessons, and extended activities for other teachers to consult.

[4] See Allan 1985, Bevan 1986, Maxwell 1983, McGovern 1983b:107 for a listing of some available commercial video language teaching programs.

[5] At certain junctures in the following discussion, specific films/videotapes are mentioned. These specific references are not meant to delimit this widely applicable discussion but to serve as illustrative examples.

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